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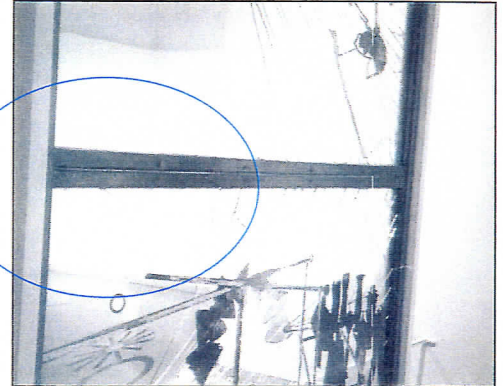
Mark Rhoads

THESIS
620

Joint Venture

The Production and Reproduction of the Fragmented City

Mark Rhoads
Syracuse University
School of Architecture



Marcel Duchamp: "Bride Stripped Bare by Her Bachelors Even"

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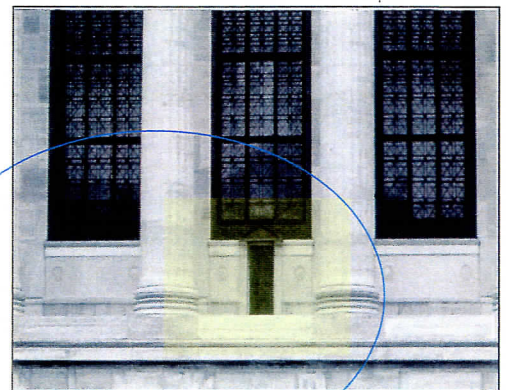
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ABSTRACT

A contour is the illusion of a spatial joint of forms, joints are dangerous links; they tend to disjoint (everything in nature is joined and a group of joints is a form). Hence, all design and construction in the arts and architecture are a specific calculation for rejoining into unity.

Frederick Kiesler

The Bauhaus group, as artists associated in order to advance the total project of a total art, discovered along with Paul Klee, that an observer could move around any object in social space-including such objects as public buildings and palaces-and in doing so go beyond scrutinizing it or studying it under a single or special aspect. Space opened up to preconception, to conceptualization, just as it did to practical action. And the artists passed from objects in space to the concept of space itself. Avant-Garde painters of the same period reached a very similar conclusion: all aspects of an object could be considered simultaneously, and this simultaneity preserved and summarized a temporal sequence. This had several conclusions.

Henri Lefebvre

Abstract

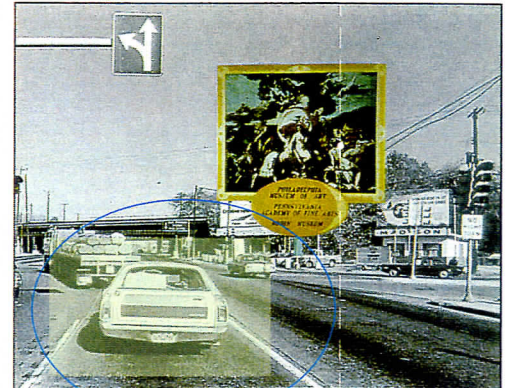
This thesis proposes an investigation into the fragmented city and what Henri Lefebvre terms as the specialization imbedded in the creation of the contemporary urban condition. Lefebvre's inquiry into the production of space, and Walter Benjamin's reproductions will serve as a mode to fuel the study.

The museum for censored photo-graphy is proposed to occupy Pennsylvania Avenue, a threshold in the city of Philadelphia. The site that is now a boarder separating distinct forms of spatial production within the city will serve as a suture allowing these conditions to maintain the independence from which they were created, while functioning as a joint connecting their spatial modes.

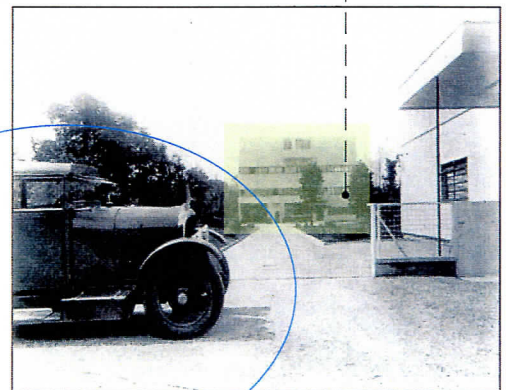
The study looks more specifically to the medium of photography and its success in functioning as a joint, bringing oppositions together, and manifesting itself as dialectic. Posing that the city and its architecture have achieved this *jointure* with less success, the thesis proposes the creation of an urban joint that shares or borrows its mode of production from photo-graphy.

Examining the creation of the historical city through Foucault's reading of its composition as a series of overlaid yet unconnected tables, the study turns to the artifacts of the city to place itself within a context and begin its translation. Understanding the artifacts as a form of residual space (a residue of productions past) the architecture will treat the artifact as a photographic stain, an object tied to reality that can be manipulated and translated through (re) production.

The architectural joint or hinge becomes the vehicle for the spatial "insertion". Existing: within the urban condition of Philadelphia, within the main programmatic element, the museum and within the medium of photo-graphy, the formulation of the joint presents us with something that is not simply architectonic but that is interdisciplinary, allowing conditions and discourses to swerve or translate into one another.



Robert Venturi: Philadelphia BiCentennial



LeCorbusier: Villa Garches

Production
Re-pRoduction

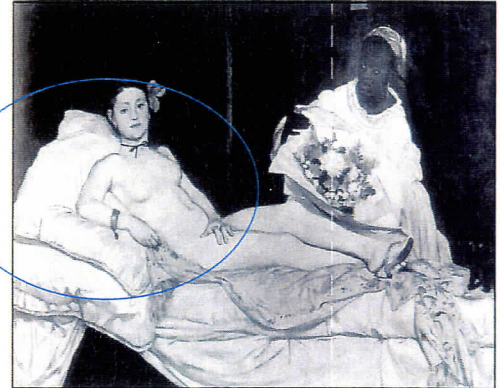
The Necessity of the Urban Joint

The necessity of the architectural joint in the contemporary urban condition can be linked to photographic innovations in the visual arts, and post-modernity's institution of the "flatbed" as a mode of reprographics. "One of the first applications of the term postmodernism to the visual arts occurs in Leo Steinberg's "Other Criteria" in the course of a discussion on Robert Rauschenberg's transformation of the picture surface into what Steinberg calls a 'flatbed', referring significantly to the printing press. The flatbed picture plane is an altogether new kind of surface, one that effects, according to Steinberg, the most radical shift in the subject matter of art, the shift from nature to culture, [from monumentality to visibility]. **That is to say, the flatbed is a surface that can receive a vast and heterogeneous array of cultural images and artifacts that had not been compatible with the pictorial field of either premodernist or modernist paintings.**" (Crimp p.47)

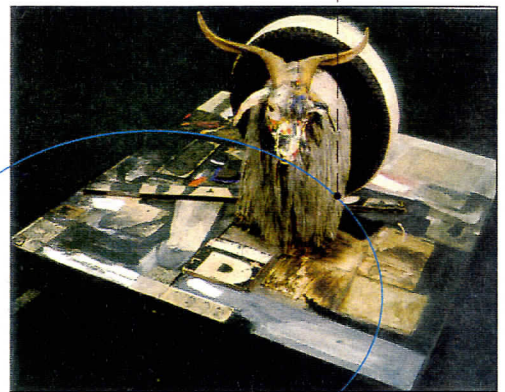
Steinberg positions the visual composition of postmodernism as a joint, a collage that combines different often oppositional readings of culture into one plane. However, this says little about historical development, and how this transformation in the fine arts might begin to swerve into the urban environment. The ability of the flatbed to join a heterogeneous array of conditions finds its physical manifestation as the architectural joint or lens. The necessity of the joint translated into the condition of the city can be read through the archeology of Michel Foucault.

"Not only does the term postmodernism imply the foreclosure of what Foucault would call the episteme, or archive, of modernism, but even more specifically, by insisting on the radically different kinds of picture surfaces upon which different kinds of data can be accumulated and organized, Steinberg selects the very figure that Foucault employed to represent the incompatibility of historical periods: the tables on which their knowledge is formulated. Foucault's archeology involved the replacement of such unities of historicist thought as tradition, influence, development, evolution, source and origin with concepts such as discontinuity, rupture, threshold limit and transformation." (Crimp p. 47)

The city viewed in this condition is in need of a surface similar to Rauschenberg's flatbed to begin to address the physical, historical, and social fragments that Foucault describes. With the methodology of the flatbed being its ability to join, the material of glass and more specifically the photographic lens will begin to act architecturally, allowing the city to join a heterogeneous array of conditions.



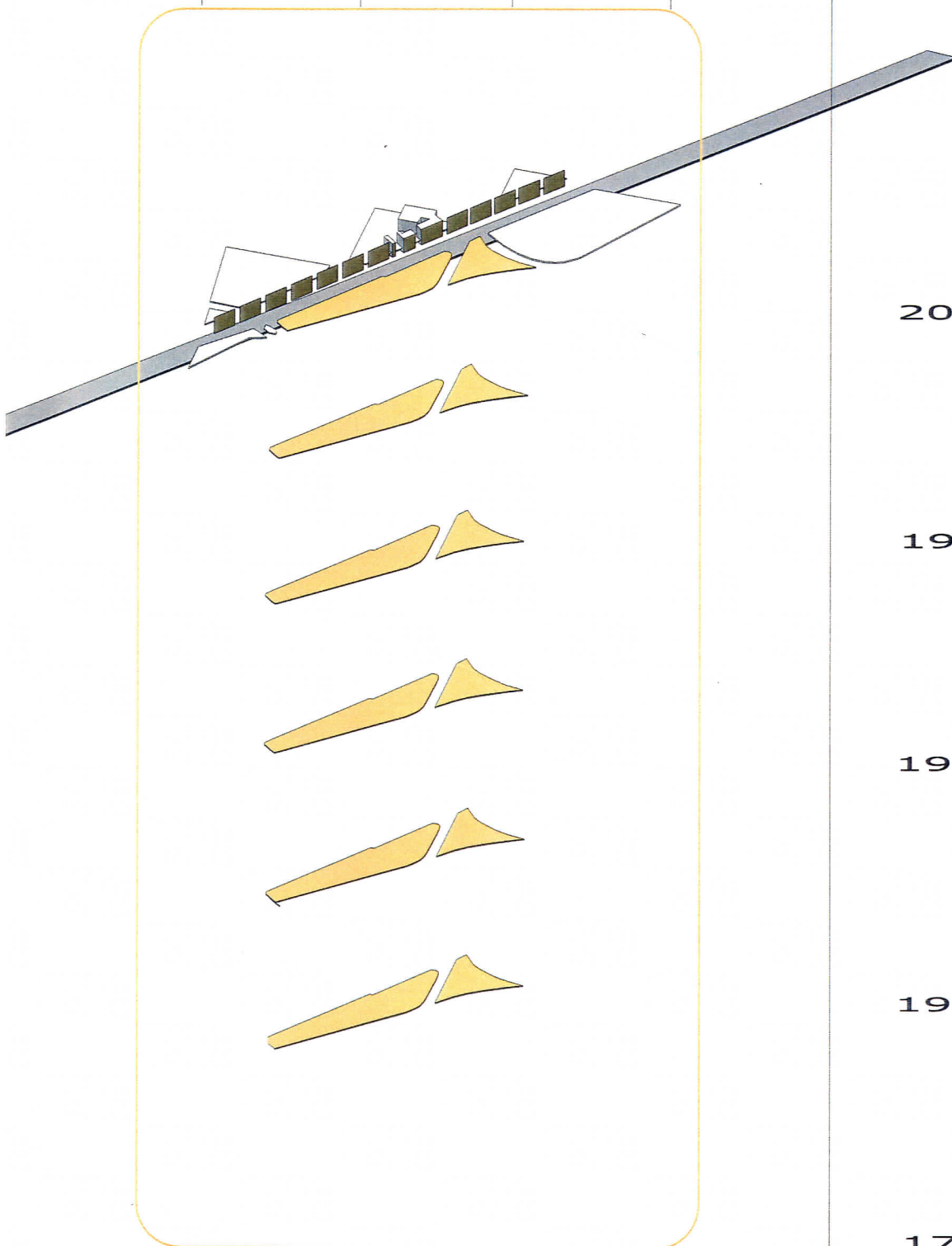
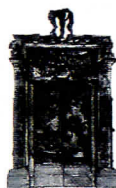
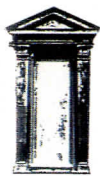
Edouard Manet: Olympia 1863



Robert Rauschenberg: Monogram 1995

Picture
Plane

RESIDUE



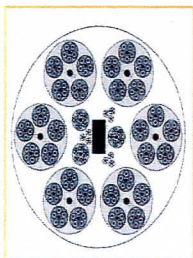
2000



1975



1963



1922



1777



T
A
B
L
E
S

MEDIUM

“A bridge may serve as an example for our reflections.”

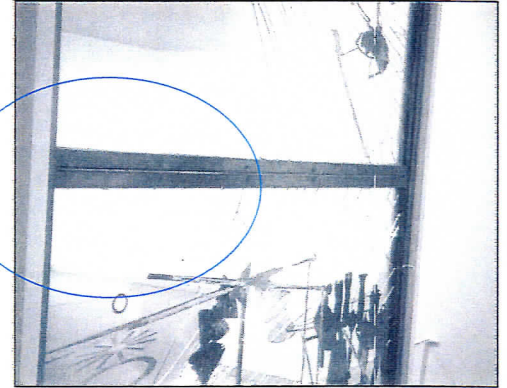
“The bridge swings over the stream with ‘ease and power’. It does not just connect banks that are already there. The banks emerge as banks only as the bridge crosses the stream. The bridge designedly allows them to lie across from each other. One side is set off against the other by the bridge. Nor do the banks stretch along the stream as indifferent boarder strips of the dry land. With the banks the bridge brings to the stream the one and the other expanse of dry land lying behind them.” (p.152)

Martin Heidegger

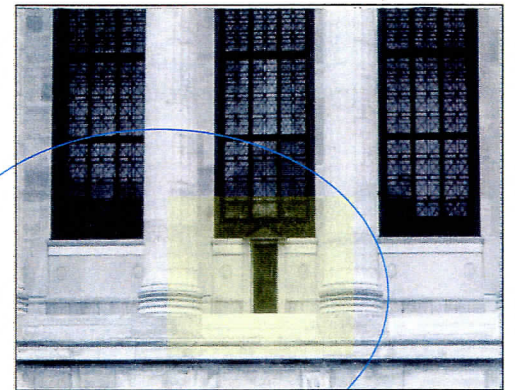
As translation serves as the mode of the thesis, the joint will be used as the vehicle for its investigation. The joint is the manifestation of translation; it is where translation makes its physical appearance. The joint is something which connects and separates, as Heidegger commented: connects and sets off. However it is clear that the joint is not simply a spatial divider or a piece connecting two different spaces, a threshold, but it is a space in itself. As Frederick Kiesler notes “joints are dangerous things, as they join they also tend to disjoint. An architectural element the window, and more specifically the material of glass, or *large glass*, will serve as a tectonic example of how the flatbed can be generated in architecture and how the lens will be positioned.

Glass and the Window: Being a tactile example, as well as a conceptual metaphor, that not only divides and connects space, but also fills and closes gaps between discourses, glass is a joint, functioning as a translator. Michael Hays discusses the dual nature of glass as an encounter of contradictory impulses: representation and resistance, submission and desire, mimesis and expression.” (Hays p.278) This creation of opposition and connection describes the dialectic properties inherent within the material and its joint-nature. For Fredrick Kiesler, Marcel Duchamp's outstanding success in the creation of his large glass “is this new joint design”(Kiesler p.56) that enables it to connect several worlds at one time. This piece not only displays jointure within the process of its production, but also joins discourses, as the x-ray painting of space is “architecture sculpture and painting in one.”(Kiesler p.55)

Duchamp's “joint design” displayed parallel to Pennsylvania Avenue, the proposed site for this thesis, will serve as a precedent in both its tectonic and conceptual composition. As (the) glass acts as an architectural or tectonic hinge joining opposing conditions or fragments it will be its conceptual nature that will allow a structure or method of proceeding. As the architecture poses itself as dialectic to be created from oppositions, it will have to harbor the elements that are “set against each other. The elements and the production of these spatial oppositions are described by Henri Lefebvre as he begins to describe modes of spatial production in the city and the development of its different conditions.



Marcel Duchamp: “Bride Stripped Bare by Her Bachelors Even”



Philadelphia Museum of Art

Connection
Dis-junction

On the Production of Space and its Joints

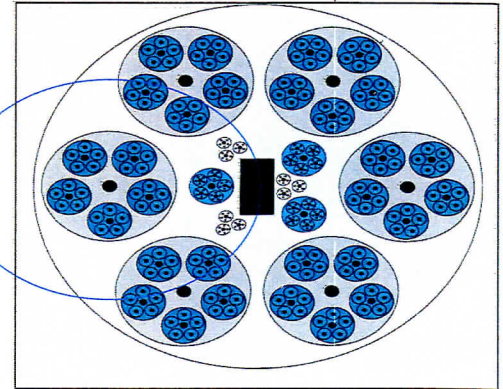
A reading into Lefebvre and the differing modes of spatial production he describes, will be used to help ground the necessity of the joint in the urban condition. By establishing how these modes begin to come about and how they exist as fragments we can begin to relate modes of photographic production to the physical production of the city.

The space of Henri Lefebvre is one of jointure. This jointure arises from his observation of the fragmentation of spatial production within the contemporary city. Within the city Lefebvre has observed the production of several often distinct or independent modes of spatial production, in this investigation, two of these methods will be examined. Between the *production* of the geographer and the *work* of the architect their exists what Lefebvre calls social space. Social space according to Lefebvre is a space or condition that exists between spatial abstraction and natural or realized spaces, between the *work* and the *product*. **While it is the age of mechanical production, and its creation of photography that established the separation of the work and the product, its jointure to the city can be made evident by adapting two surfaces.** Leaving the fragmentation and specialization of the production of objects in space, and the production of spatial relations, to the production of space itself, this project will work on the border that joins/separates the world of the geographer/planner with that of the architect. The position of the work and the product can be situated on two planes within the city. One of the planes focuses on the production of space, abstract space. This plane of the geographer, the ground plane, becomes a place of mappings based almost solely on relationships and abstracted realities. The other plane informs or reacts with what Lefebvre refers to as realized space. The work of the architect classically existed through the picture plane, a plane that combines the reality of the city with its ideality.

With the contemporary urban condition existing as disjunct among its parts or its responsibilities, the dominant tendency for the translator of the city has been one of isolation, separation and specialization. This specialization and the isolation of modes of production have led to the creation of seams with the urban environment. *"This dominant tendency fragments space and cuts it up into pieces. It enumerates the things the various objects that space contains. Specializations divide space among them and act upon its truncated parts, setting up mental barriers and practico-social frontiers. Thus architects are assigned architectural space as their private property, economists come into possession of economic space, geographers get their own place in the sun, and so on."* A redeveloped city and the critical architect must place himself on the joint or over the gap that joins/separates what Michael Hays terms as Resistance and Reification. In that sense this project will work in and over the borders of the city and over the discourses that create its space. It will exist as an in between, functioning on the joint of two planes, translating, and reproducing the city of Philadelphia.

As a point of departure or study in precedence for this cut or jointure into Philadelphia, or more precisely the Benjamin Franklin Parkway, two cuts present in the Philadelphia Museum of art will be translated to or adapted into a larger urban study of the area. Duchamp's large glass displayed within the west wing of the museum will serve to generate or explicate the intentions of the urban analysis, incision, and jointure. Two planes cut and a third a wall punctured (cut) begin to establish Lefebvre's definition of the barriers created by the specialization of space. What is important in the Duchamp piece itself, and in the Duchamp piece displayed however, is not that planes were cut or incisions made, but that they were rejoined. In this equation the joint becomes the active ingredient. "Duchamp's paintings outstanding (tectonic) achievement is its new joint design. The ligaments of steel or what not, single or double spaced wires that are used instead of paint strokes, for contouring make wider and narrower outer and inner contours to create precise articulation. Those heavier and lighter lines thus divide shapes and at the same time link them... The genius of the Large glass says Frederick Kiesler is its new joint design" (Kiesler p.56): "constructed broken, and reconstructed, it is so to speak, the best of both worlds. The pane was 'cut' but reconstituted: there are no regrets." (Linder p.150)

Photography serves as a medium, or vehicle that allows for a further demonstration of the joint-spatial strategy that was described by Lefebvre and translated to glass by Duchamp. The photo-graph not only joins an abstract material composition with the visual quality of its image, but also ties techniques of mechanical (re)production to Lefebvre's understanding of the production of the urban condition. **The establishment of photography as the first visual art to lend itself to mass production created the seam or split between the work and product. This split between the work the product-and the lens will link photography to the urban condition, establish the breakdown of the architectural elements of the joint, and begin to compose the program of a gallery for censored photography.**



Plan of Philadelphia: City Redevelopment 1963



Brunelleschi: Perspective Experimentation, Baptistery of the Duomo, Florence

Abstract Plane
Figurative Object

Context

In beginning the contextual study of the translated or jointed city, the positioning of its artifacts is crucial. As artifacts are established in certain modes of production, their physical existence long outlasts the conditions under which they were established. As the artifacts outlive the mode under which they were produced, they like photography become a stain or product of past conditions. It becomes the task of the translator, the architect, and the flatbed, to translate the artifacts as works restoring them with an afterlife, and creating a joint in the city.

How one can deal with the artifacts contained in the city in these terms might be described through an analogy that deals with the painter and the cameraman. "The painter one who produces the work maintains in his work a natural distance from reality, while the cameraman penetrates deeply into its web. There is a tremendous difference between the pictures they obtain. **That of the painter is a total one, that of the cameraman consists of multiple fragments which are assembled under a new law.**" (Benjamin p.225)

Since the advent of the mechanical age the artifact can be said to exist as a split condition. On one side the work proclaims its aura, the significance or ritual of its production; on the other side techniques of photo-graphy have allotted the work to give itself over to an unlimited amount of morphologies or permutations. It is these permutations or translation that both destroy artifacts and allow their afterlife. The afterlife according to Benjamin is a necessity to the survival of the artifact and is a consequence of translation or reproduction. "Such translations or reproductions do not serve the work so much as owe their existence to it. The life the originals attain in them to their ever-renewed latest and most abundant flowering." (Benjamin p.72)

In this investigation the artifact will be the residual space. How the artifact will be dealt with will be linked to photography, the advent of postmodernism, and the invention of the flatbed. As stated by Foucault (earlier in he paper) the archeology of the city can be looked at as a series of historical tables, that while stacked one over the other do not intertwine. What they leave in the absence of these overlaps is a residue. This residue takes its form as the urban artifact, the architecture, monuments and the interventions that leave a physical marking in he current condition. Much like when the photograph is snapped its content or subject matter is reproduced. The urban artifact left to remain stripped of its aura exists as a product until it is translated or allotted an afterlife.

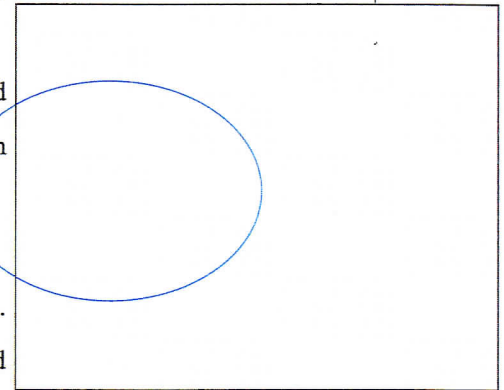
The artifact in order to exist in this joint condition must act as a "both-and". The physical remains that are left in the city will be treated as a stain. The artifact translated will retain its link to the past yet, at the same time function as part of the contemporary condition. This condition is activated when the artifact is translated, interacted with and redeveloped in a contemporary condition. This provides the artifact with an afterlife.

Benjamin discusses methods in which the architect may manipulate the artifact as he describes the transference of the actor once he is translated through the lens of the camera.

"The artistic performance of a stage actor is definitely presented to the public by the actor in person; that of the screen actor, however, is presented by the camera, with a twofold consequence. The camera that presents the performance of the film actor to the public need not respect the performance as an integral whole. Guided by the cameraman, the camera continually changes its position with respect to the performance. The sequence of positional views which the editor composes from the material supplied him constitutes the completed film. It comprises certain factors of movement which are in reality those of the camera, not to mention special camera angles, close-ups, etc. Hence the performance of the actor is subjected to a series of optical tests. The audience's identification with the actor is really identification with the camera. Consequently the audience takes the position of the camera; its approach is of testing." (Benjamin p.78)

The position of the architect will be to take the place of the camera or cameraman in terms or the reproduction of the physical artifacts of the city. The museum for censored photography will function as a lens filtering and reproducing the city through its gaze. By understanding the cult value of the work of art, the aura(s) through which the context was produced, and feeding it through the camera, the site will be cut edited and (re)produced. It is in this destruction that the existing city through its reproduction will be provided with an afterlife, joining production and reproduction, new and old, work and product. The elements that will find manifest as architectural elements or forms are:

- The artifact
- The lens
- The photograph



The Lens: Beatriz Columina

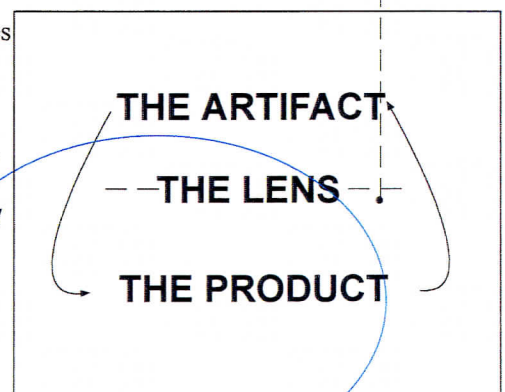
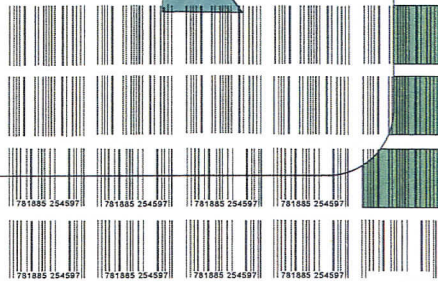
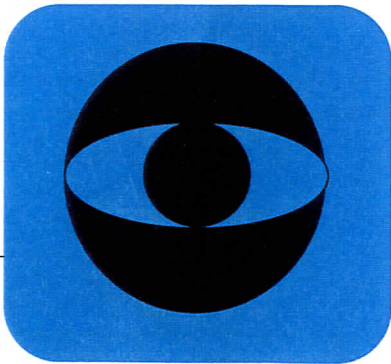
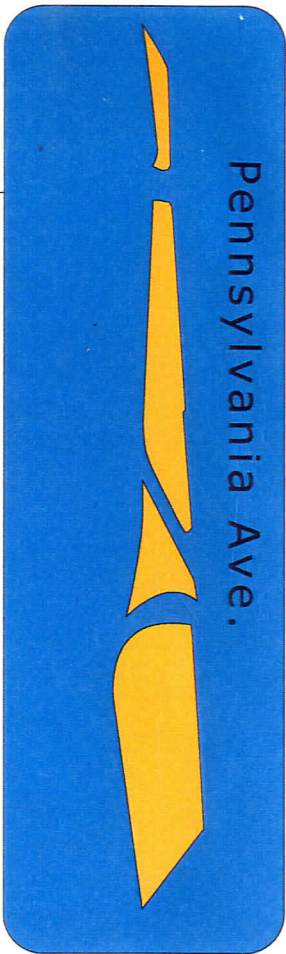
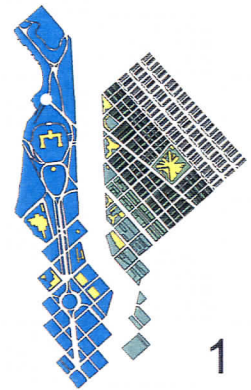
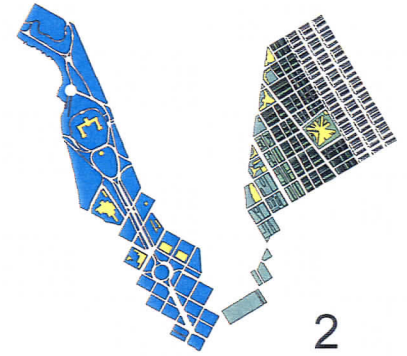
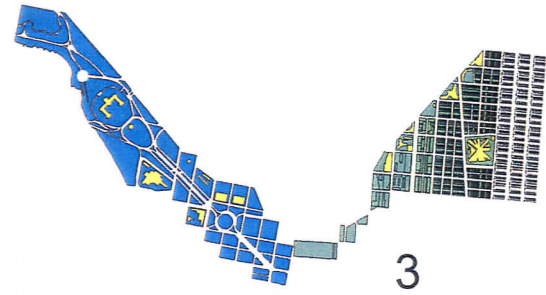
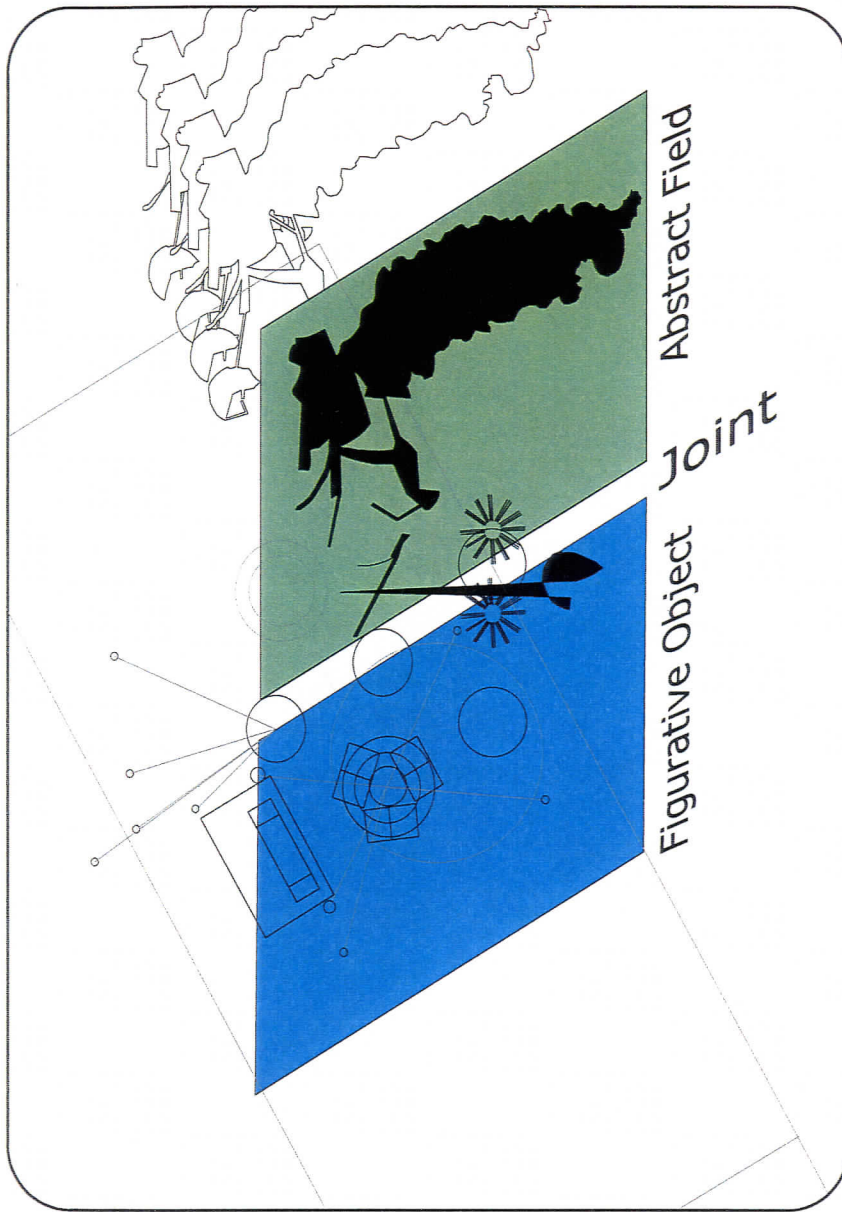


Diagram: Parti Strategy

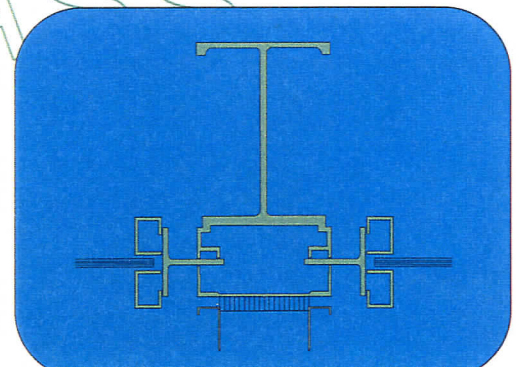
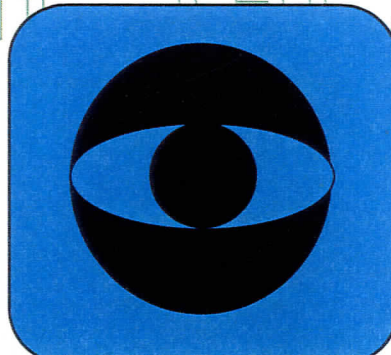
Artifact Photograph

SITE.....

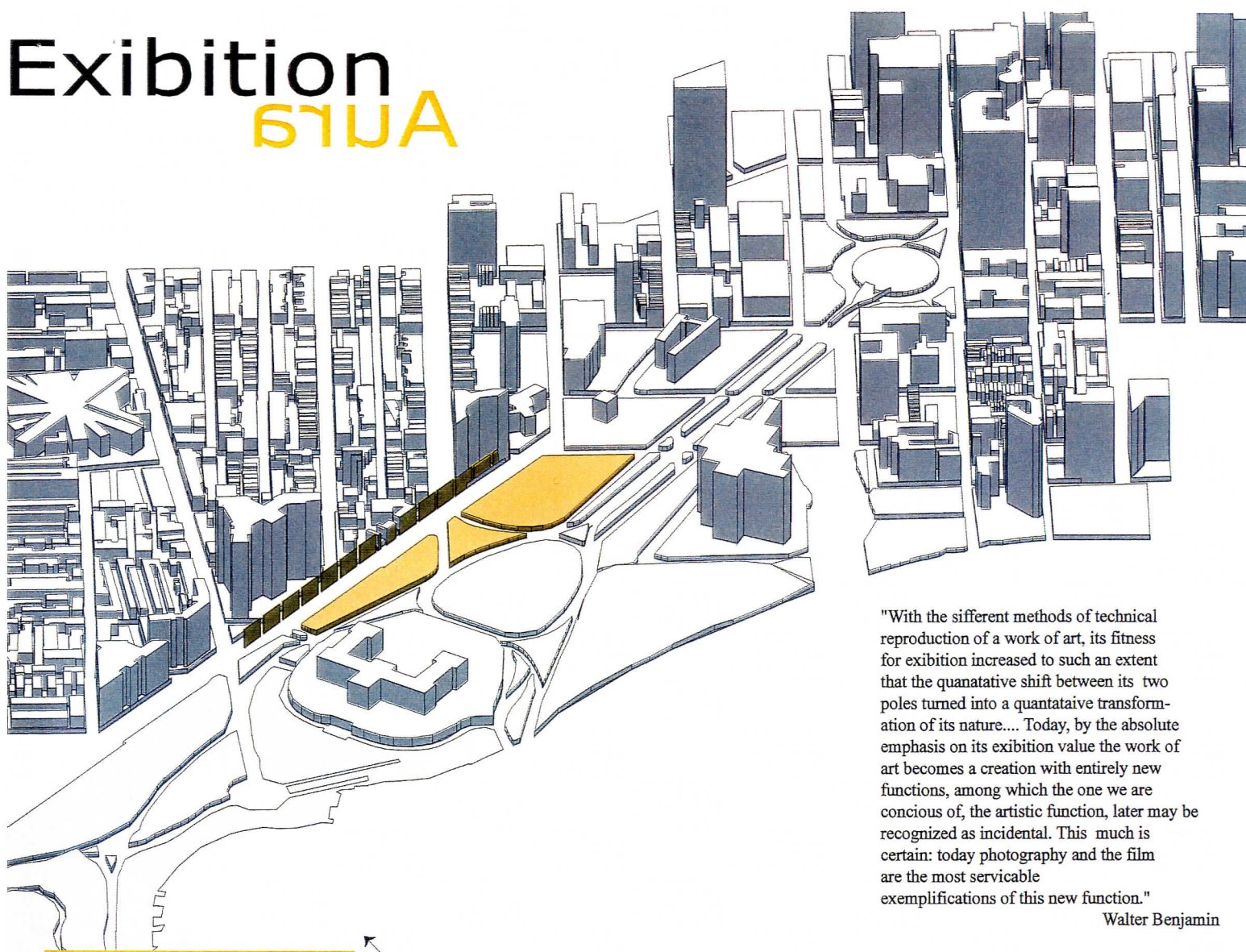




LARGE GLASS

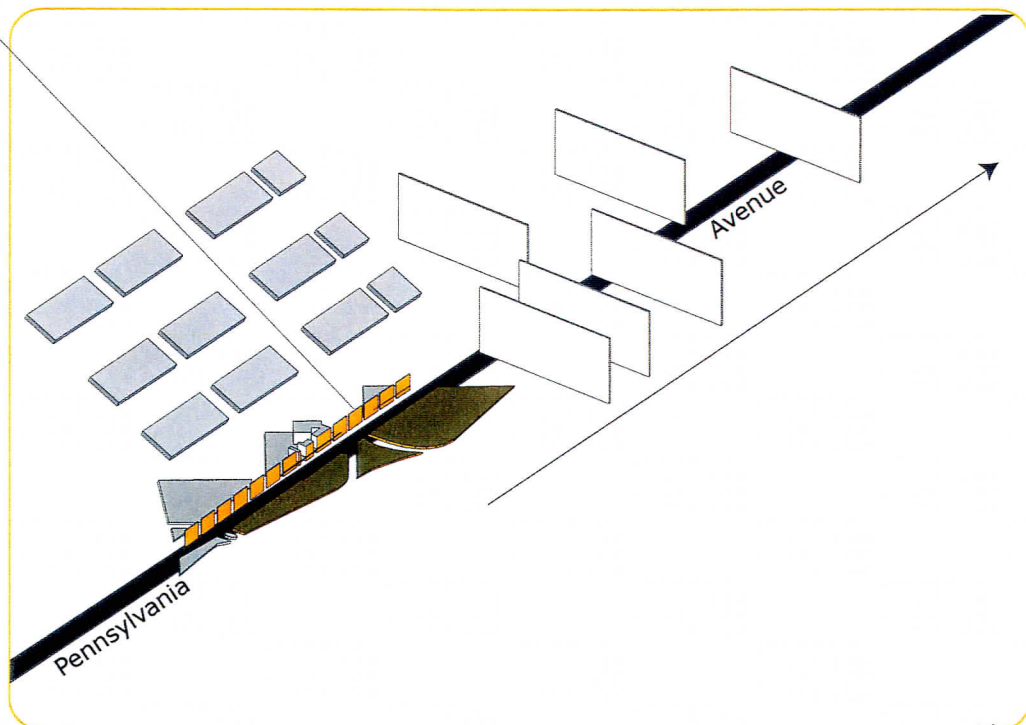
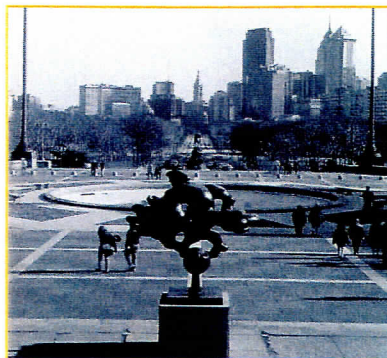
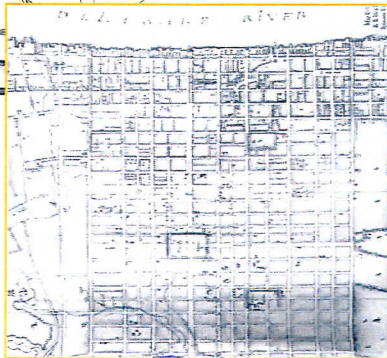


Exhibition 67UA

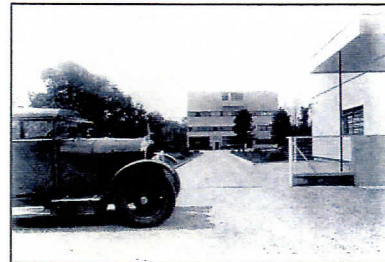
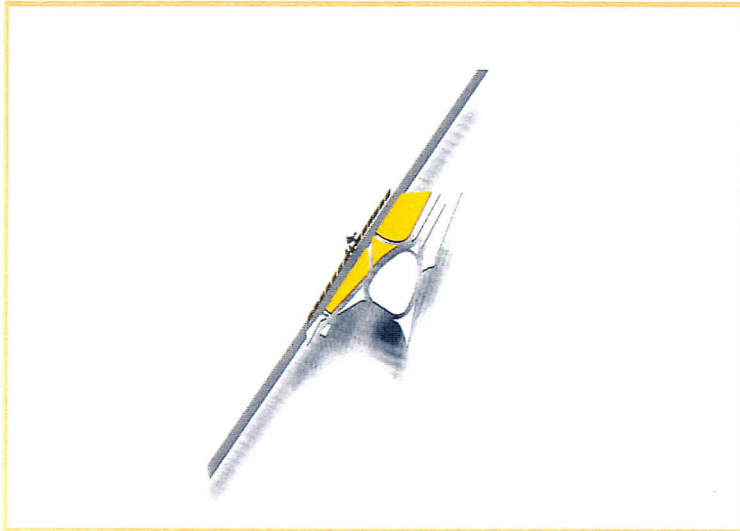


"With the different methods of technical reproduction of a work of art, its fitness for exhibition increased to such an extent that the quantitative shift between its two poles turned into a qualitative transformation of its nature.... Today, by the absolute emphasis on its exhibition value the work of art becomes a creation with entirely new functions, among which the one we are conscious of, the artistic function, later may be recognized as incidental. This much is certain: today photography and the film are the most servicable exemplifications of this new function."

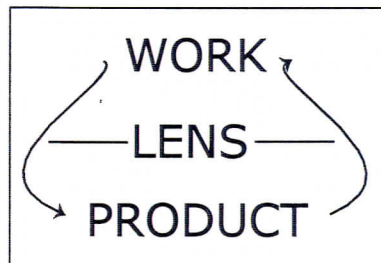
Walter Benjamin



Production After-life Reproduction



WORK



LENS



PRODUCT

Establishing the layers or tables of production and the artifacts existing on site into an index will be crucial to the investigation and jointure of the context. Below, four of the major planning tables of the area surrounding Pennsylvania Avenue, their artifacts and examples of translations are described.

Although the city of Philadelphia exists as a compilation of numerous layers and uncountable objects, a study three of these "layers" will be examined, to investigate the modes of production within the city, and the artifacts which are left as residue. The three conditions, their stains and the subsequent translations exist as the following.

Table	Artifact	Translation
1. William Penn's Plan	City Grid	The Row House
2. Building a City Beautiful	The Benjamin Franklin Parkway	Sculptural insertions
3. Redevelopment in the 1960's	Zoned Urban Typologies	The Expressway
4. Fairmont Park	waterworks	
5. Building height restrictions	Liberty Plaza	

1. William Penn's Plan: It was Penn's intention that Philadelphia be the seat of a great rural region framed by large landholders each living on his own farm. The relationship between the region and the city was close not only economically but also politically. With the purchase of a large tract of farmland, a town lot went to the purchaser. This helped establish the initial urban plan of which was based in its essence in democracy. "One feature of Penn's planning which outlasted others long after the city had grown beyond its original boundaries was the gridiron pattern of streets and parks he had laid out in his initial development. It endures today throughout most of the City, with a system of diagonal arterial streets, tracing the original trade-routes to other counties. This plan, derived from the re-planning of London in 1666 was based at one point on the abstract grid of the city, yet at another point it related to an actual condition of the individual. **As the planning of Penn serves as the table of this historical period, the gridiron which, exists now as diffused, yet visible is the residue. The translation of the grid or that, which serves as its joint linking its residual quality with the contemporary context, is the row house.** "Where Penn had decreed that each dwelling would be centered on its individual plot of grass and trees, rapid population growth and the demands of commerce soon resulted in the substitution of the two or three story row house, which, in its thousands has become Philadelphia's trademark as the 'City of Homes.' The row house became so much a Philadelphia tradition that as much as 75% of all new residential construction in the city was devoted to it up until the mid forties. Through economic, political and social forces, Penn's democratic grid of plots and objects was flattened; flattened into a series of facades that run nearly interrupted for blocks at a time. In this new, translated system of housing, the actual space of the city becomes compressed. **The row house becomes a clear example of the joint, existing between Penn's democratic/spatial intentions and a more contemporary urban condition.**

2. Building a City Beautiful: "Various forces often unrelated to Penn's original plan have been at work in shaping Philadelphia's present face." One insertion or cut that exists as evidence of a table or layer in Philadelphia is the Benjamin Franklin Parkway. Through a reading of Lefebvre, it can be argued that the invention of perspective was arrived at through economics and more importantly through the positioning of objects in space. The invention of perspective was "the result was an increase in wealth, hence also an increase in surplus production, and this in turn had had a retroactive effect on the initial conditions. Luxurious spending on the construction of palaces and monuments gave artists, and primarily painters, a chance to express, after their own fashion, what was happening, to display what they perceived. These artists 'discovered' perspective and developed the theory of it because a space of perspective had already been produced. (Lefebvre p.78) The planning of the Benjamin Franklin Parkway was thus in its roots based in perspective, pitting two objects in space, two monuments, City Hall and the Philadelphia Museum of Art against each other. This is the residue of the insertion of the Parkway that has been left behind in its monuments. Its translation has found its manifestation in the placing numerous objects over its space. Objects from the Rodin Museum, to the sculptures in Eakins Oval, fail to capture the aura of the space. Instead, they transform

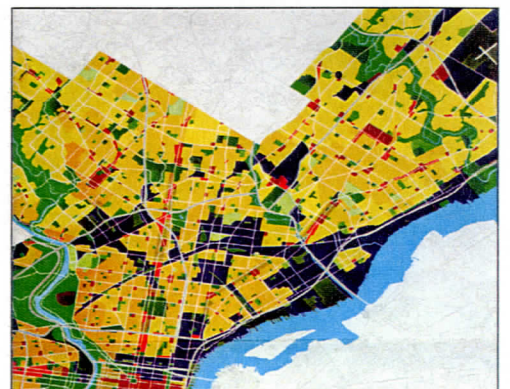
Material Urban Fabrics



William Penn's original plan for Philadelphia



The incision of the Benjamin Franklin Parkway



The redevelopment of the city in the sixties

Material Urban Fabrics (Continued)

1. **Redevelopment in the 1960's:** Moving to the opposite spectrum of the perspective, and a third and final table in the cities production (third and final only in terms of this investigation.) the City Redevelopment Plan of 1963 will be examined. This plan for Philadelphia clearly immerses itself in the abstract spatial expression of the Geographer. In order to harness a city plagued with urban sprawl, planners from the city and its vicinity set out to rework Philadelphia via a relational strategy. The strategy for this timetable was one of connection, a relational strategy based on the abstracted space of demographics, this demographic study led to the zoning and creation of separate areas in the city. The residue of this development was the specific residential neighborhoods, the industrial parks and the commercial centers that were interconnected throughout the city. This residue became fodder for another connection, translating this interconnection into a system of expressways. The expressways laid throughout the city in the tradition of Louis Kahn serve as a network that connect but are not tied directly to the planning in the 1960's

The site-specific Pennsylvania Avenue, which joins the city proper to the Benjamin Franklin

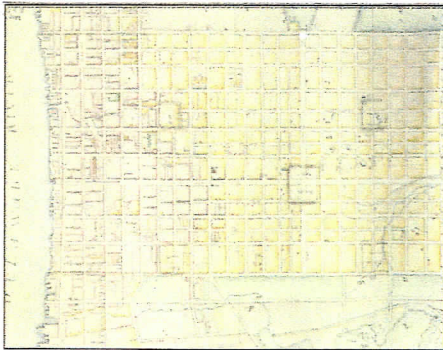
Parkway, carries a number of the elements of cities translation along with it. The three elements

described above: grid, parkway, and expressway all border the site and will inform the investigation

by existing as residue to be transformed.



Green Box: Marcel Duchamp



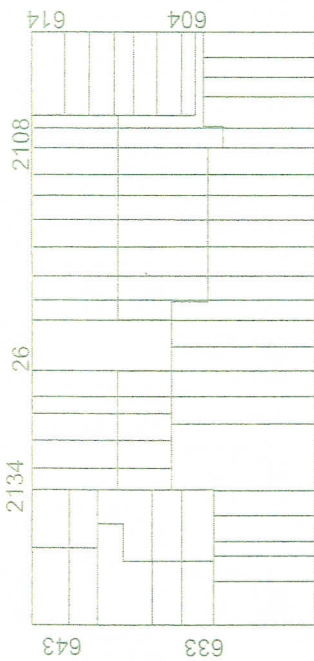
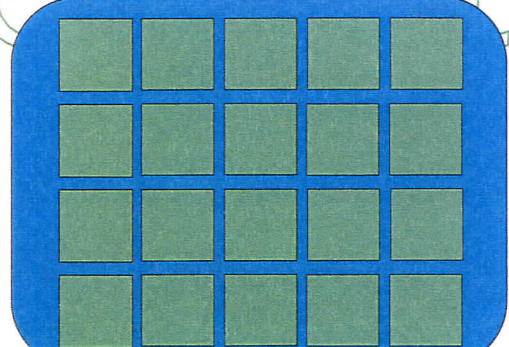
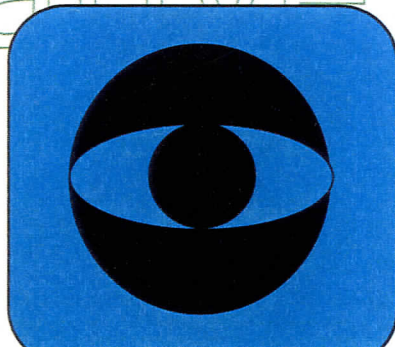
William Penn's original plan for Philadelphia



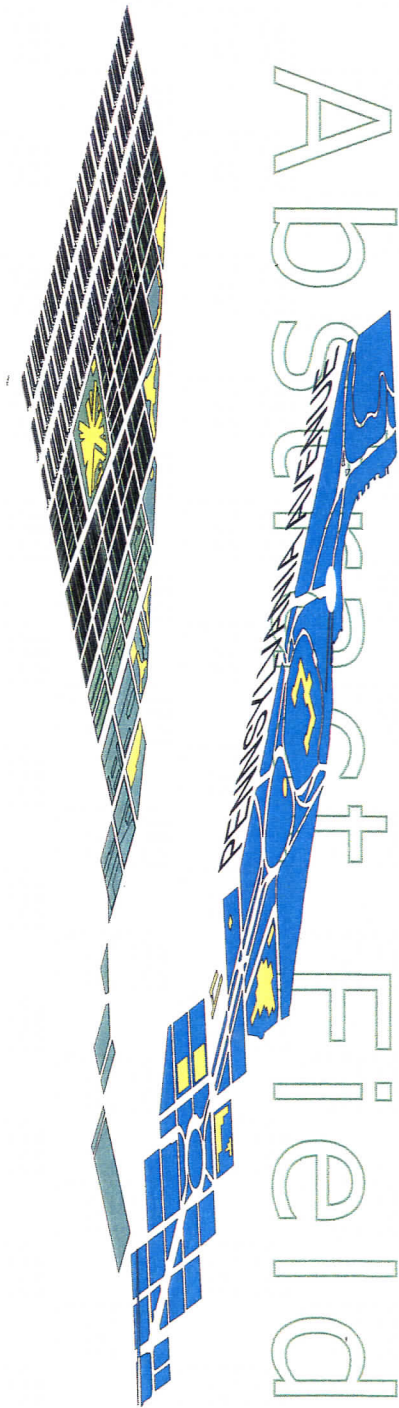
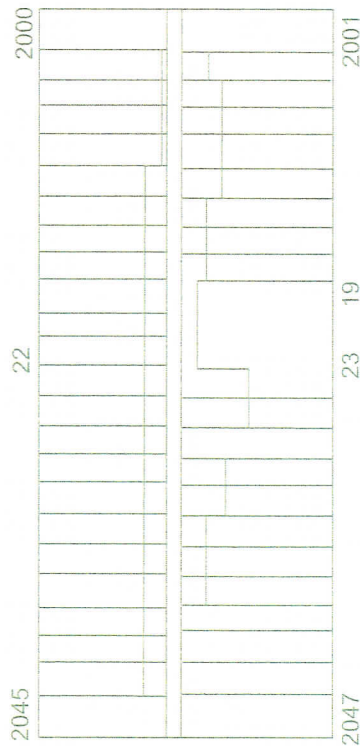
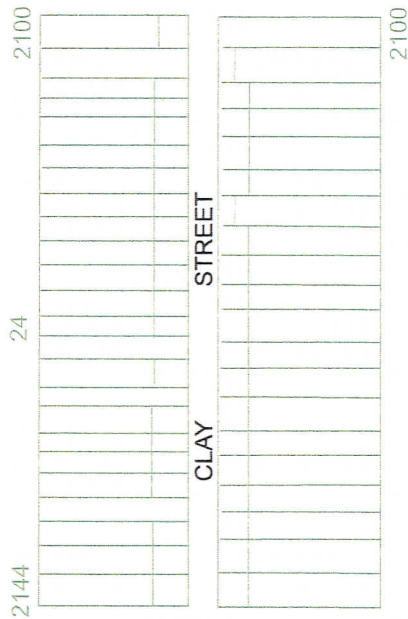
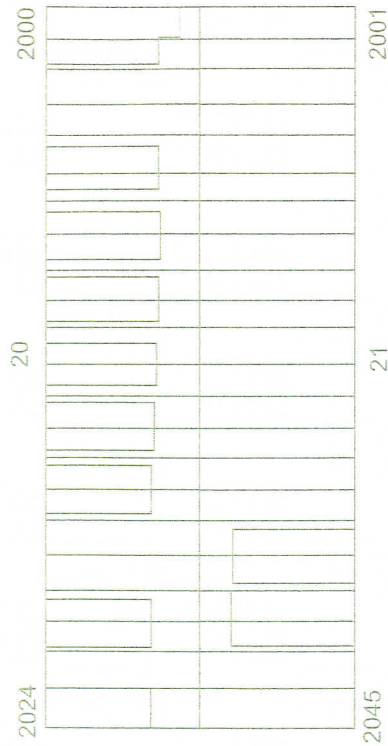
Row House

Figurative

Object



VERNON ST.



Programming

The contextual and theoretical reading for the investigation takes its position from photography's establishment of the seam between work and product. The programmatic vehicle of the censored photograph will create this rift that is established by through photography, the production of space, and the joint nature of glass.

"The aura is not an ontological category, as employed by Benjamin but rather a historical one. It is not something that a handmade work has that a mechanically made work does not have. In Benjamin's view certain photographs have an aura, whereas even a painting by Rembrandt loses its aura in the age of mechanical reproduction. The withering away of the aura, the dissociation of the work from the fabric of tradition, is the inevitable outcome of photographics... We know for example the impossibility of experiencing the aura of such pictures as the Mona Lisa as we stand before it at the Louvre. Its aura has been utterly depleted by the thousands of times we've seen its reproduction, and no degree of concentration will return its uniqueness to us."

Douglas Crimp

This study, in its attempt to translate the urban conditions, its artifacts and its spaces, will also translate the institution of the museum. It will do this not by discarding the old institution, or by creating a gallery without walls, but by reinventing the museum and joining it with the contemporary context.

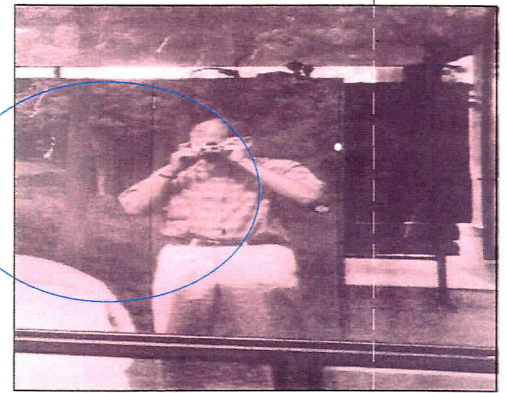
The destruction of the museum or what Douglas Crimp has found missing in its contemporary manifestation is the aura in the work of art. The censored work or more precisely the censored photograph may help to fill this gap. The conflict in the museum or the loss of aura of the art object is caused by the advent of techniques of mass reproduction in the world of the arts. All value is lost from the "masterpiece because it as an artifact has been reproduced so many times its authenticity or its aura has vanished. The censored work however begins to establish a joint between the aura of the work and the work produced. The photograph reproduced causes the destruction of aura, yet the photograph censored retains it. It retains, or, is supplied this aura through the action of the censor.

Enter the curtain of the censor, the condition of delay, and allow it to swerve, acting as the programmatic joint. The actual artifacts the censored photograph does not differ greatly from any photography which can be obtained or viewed anywhere else, yet they retain or are branded with an aura. This has nothing to do with the photograph but instead with production and in this case it is the production of the censor. With this production we can again turn back to the work of Duchamp and Kiesler on glass, and more specifically by shop windows. "Like many artists at the time, Duchamp had also been captivated by shop windows. In 1913, as part of his preparation for the Large Glass, he composed a note on the subject that he chose not to include in the Green Box and would not publish until 1966. In it he describes the dissolution of desire that occurs when, after examining and choosing some merchandise in a shop window, one enters the store and obtains the object that had been so readily and provocatively displayed behind glass. The glass poses a paradox, both stimulating and delaying desire. This delay is what Duchamp called "the shop window proof of existence of the outside world." (Linder p.150)

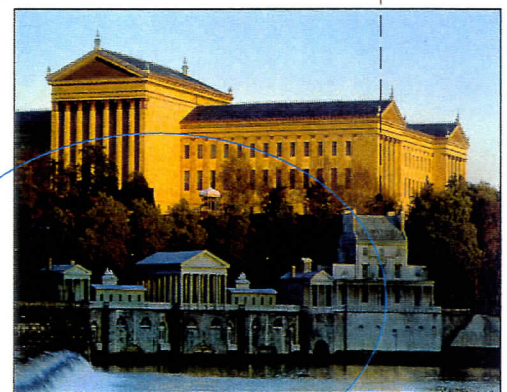
"Kiseler explained his store windows as a kind of surrealist "painting" or stage set framed by 'metal border'. Their purpose was to mediate the differing demands of public and commercial space, to stimulate desire on the outside for the other world of products on the inside. This coordination of street and store occurs in two steps: first step: the relation between passerby and store. Second Step: the coordination between show window and interior." (Linder 150)

These readings of the shop window serve as direct analogies not only to the museum of censored photography, but also as the lens in the medium of photographic reproduction. As previously discussed, the lens separates and links worlds, it detaches the figurative work from the abstracted (re)production. The curtain of the censor begins to function along similar modes as it separates the object of desire from its desiring audience. This joint which is often constructed for political/economic/social reasons locates itself as an abstract space, as the photograph. This Link to the work of art begins to establish a connection with the proposed program, a reproduction/translation of the museum, taking its form as the gallery for censored photography

Displayed

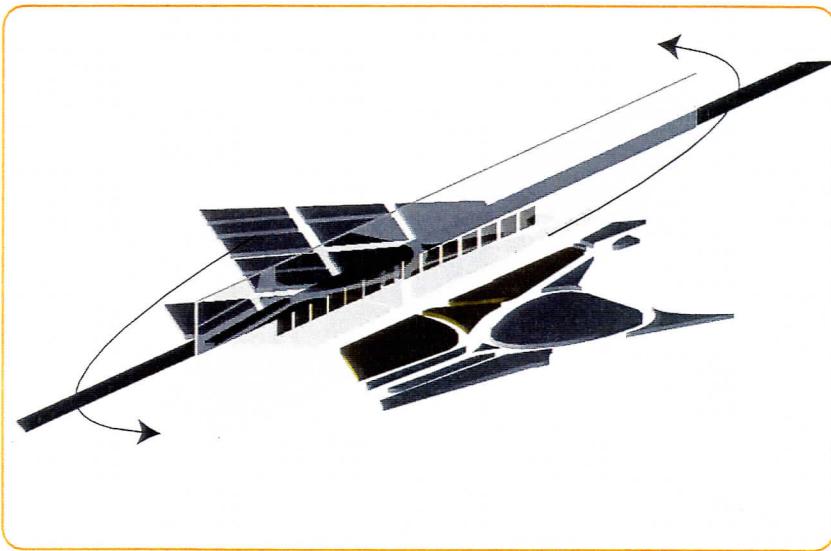


Rem Koolhaas: Taking a Picture of himself



Philadelphia Museum of Art

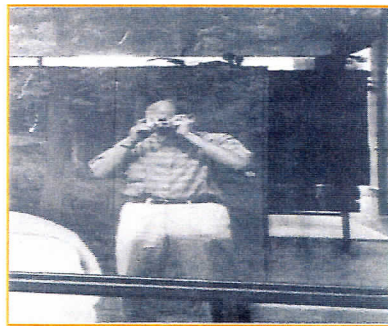
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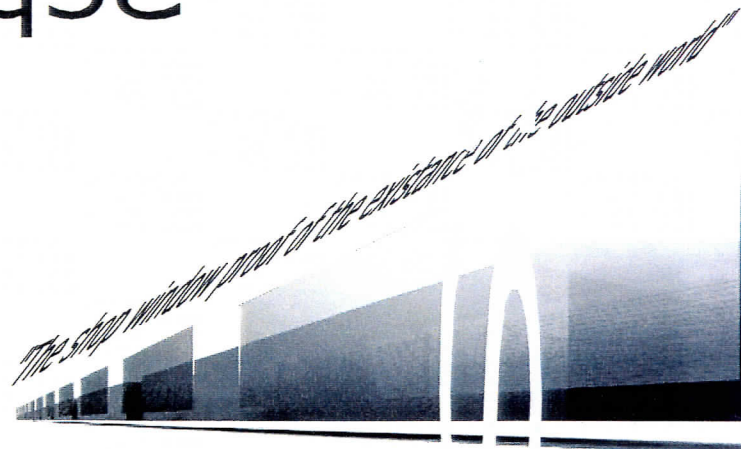
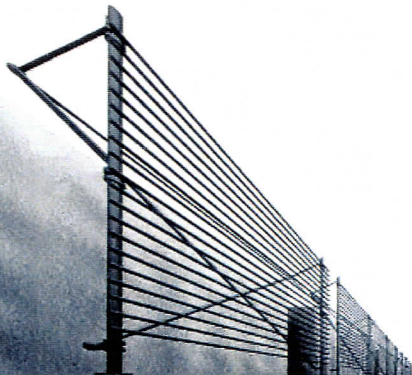
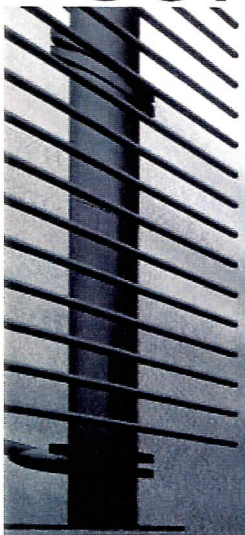
"Kiesler explained his store windows as a kind of surrealist painting or stage set framed by a metal border. Their purpose was to mediate the differing demands of public and commercial space - to stimulate desire on the outside for the world of products on the inside. This coordination of street and store occurs in two steps: 'First step: the relation between passerby and store. Second Step: the coordination between shop window and store interior.'"

Mark Linder

photo of Kiesler store window
not available



Connect on Joint no 1619q92



"The shop window proof of the existence of an outside world"

Programming

To understand the museum as a joint, or lens one must also understand the effects photography had on it as an institution. The age of mechanical production, and the invention of techniques of photography, established grounding for the translated museum. With the progression of the photo-graphic arts the work was fractured. A schism was formed between the object itself and its political economic and social values. Techniques of reproduction and their subsequent enhancement garnered the work with the ability to be exhibited far more potently. This gave the work a display value; something far removed from its aura. This display or exhibition value is what has given birth to the contemporary museum or as it has taken its form as the gallery

This distinction of the duplicity of the work can be linked to Hay's discussion that separates the production of the artifacts in the city with the production of abstracted space. "Mechanical reproduction emancipates the work of art from its parasitical dependence on ritual. To an even greater degree the work of art reproduced becomes the work of art designed for reproducibility. From a photographic negative for example, one can make any number of prints; to ask for the authentic print makes no sense. But the instant the criterion of authenticity ceases to be applicable to artistic production, the total function of art is reversed. Instead of being based on ritual it begins to be based on another practice politics."

(Benjamin p. 71) This political/economic condition becomes based in display or exhibition. The work of art now becomes a product in the abstract sense as it is turned from a cult object into a mode of production.

"With the different methods of technical reproduction of a work of art, its fitness for exhibition increased to such an extent that the quantitative shift between its two poles turned into a qualitative transformation of its nature. Today, by the absolute emphasis on its exhibition value the work of art becomes a creation with entirely new functions, among which the one we are conscious of, the artistic functions, later may be recognized as incidental. This much is certain: today photography and the film are the most serviceable exemplifications of this new function." (Benjamin p.73) As the production of the city can be derived from the planner and the architect value in the museum or gallery can be embodied in two professions that create its space the artist and the curator.

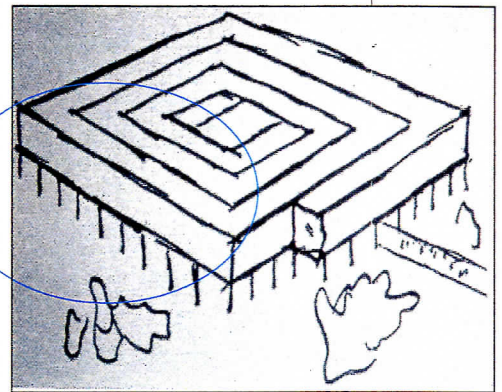
The artist creates the object; his task manifests itself through aura, its destruction and revelation. The artist composes the artifact, the visual, and the work. The curator takes charge of the works production. The museum in itself is composed of a series of relationships. The curator organizes the works establishing relationships and creating the abstract space which the museum is grounded in, the layout of the galleries. Works in the galleries are placed according to date style and period establishing a net that composes the space but has little to do with the visual. Most importantly he establishes the space of exhibition or display which in his case is linked directly to economics. This is where we are linked back to reprography and the origins of photography. Photo-graphy was arts first exposure to mass production, thus making it a product. With the transference of the artifact into a product the photograph and the gallery that serves it function as a joint connecting the abstract field with the figurative object.

Although photo-graphy gave art an exhibition value and introduced it as a product set for display it posed a considerable amount of harm to the museum. "From the multiplication of silk-screened photographic images in the works of Rauschenberg and Warhol to the industrially manufactured, repetitively structured works of minimal sculptors, everything in radical artistic practice seemed to conspire in that liquidation of cultural values that Benjamin spoke of. And because the museum is the institution that was founded on those values, it was faced with a crisis of considerable proportions." (Crimp p 50) The institution would have to seek a new ground to place aura on the reproduced.

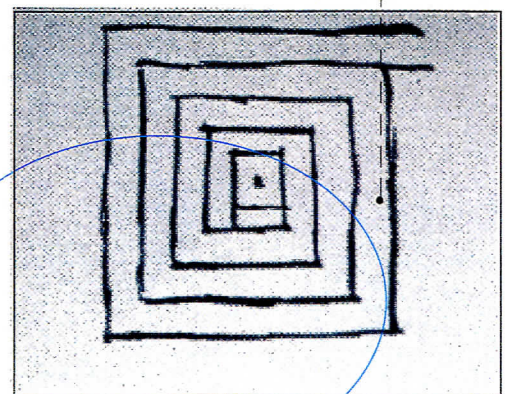
As it was photo-graphy that in its mode of production destroys the museum it is its translation that gives it an afterlife. The loss of the aura, the artist's hand in the masterpiece was reconstructed through another quality that the photograph possesses, its image and it link to reality. Here, the censored work of art displays its aura through the artifact reproduced and the action of the censor. As Douglas Crimp compares the museum linguistically with its German counterpart *museal* or *mausoleum*, the museum now in its traditional form adequately dead must be reinvented. This programmatic investigation does not wish to destroy the museum but to translate it, and reinvent it.

The museum as a program in this thesis will be attacked two-fold. On one end it will be examined as a visual space, through the picture plane in which the objects are viewed. The other derives from the opposite, as modes of production relating to political economic, social and relational space, of the planner must be integrated into the institution.

Museum



Le Corbusier: Museum of Unlimited Growth



Le Corbusier: Museum of Unlimited Growth

Exhibition
Aura

Program

What will be programmed into Pennsylvania Avenue will be the translated museum. The museum taking its form as a gallery for censored photography, will use as its basis the traditional museum program (which clearly exists in past Syracuse thesis), but treat it as an echo or residue of a past context. The new museum will be reinvented not only in its form, but also through a translation of its program. The proposed program for the gallery of censored photography is:

Traditional Museum Program

Entrance Hall	Entrance Hall
Galleries	Showrooms Archive of Original/Rare Prints
Rotating Exhibitions	Projection Rooms Multi Media Center
Exhibition Space	Signage(Advertisement)
Auditorium	Space for Protest
Café	
Book Store	Reprographics Center Video Rental
Lounge/Breathing Space	Garden For the Displaced Artifact
Club Room	
Principal Areas	Sales Office
Administration Offices	Administration Offices
Receiving	Receiving
Storage	Storage
Preparation	Preparation
Museum Records	Museum Records

Administration Offices (private)

This Area is devoted to the various offices that are necessary for the planning and organization of museum functions. This portion of the Museum will incorporate all amenities necessary for museum staff.

Sales Department (semi private)

These offices house the majority of the staff in the gallery, those in charge of its everyday sales merchandising and business operations. This portion of the museum will accommodate the staff offices, and allow for client interaction.

Gallery for the displaced artifacts (public)

This is the area of the museum which will establish a dialogue with the city and its history. It will exist as a garden that separates/joins the interior of the museum from the exterior of the city. The garden will house reproduction of the artifacts of the city that will be displaced onto the site.

Area for Protest (public)

As the censored work of art often draws hostile reactions both pro and con and relies on them for the creation of its aura, the gallery will allot an exterior space for rallies, demonstrations and protests. The space will come equipped with screens for projection, podiums for speech and areas for gathering.

Show Rooms (semi public)

The showrooms are where the galleries primary collection is stored and sold. While the showroom is devised as a place to sell the work, or product it will also function as a place for the public to view the museums collection

Place for Originals and Rare Prints (semi public)

These rooms will house the museums rare collections of artifacts that are either not for sale or are very valuable. This space in the museum serves as the more traditional gallery space where works of art can be viewed

Rotating Exhibition (semi public)

The rotating exhibition galleries are new collections often composed of the most recent and cutting edge material. This material will be responsible for bringing most people to the site and will serve as a means of giving the architecture an aura.

Projection Rooms (semi public)

These rooms will be places in which film video and animation contained by the museum. Although most features are to be viewed by mature audiences all "films" will be available for sale or rental in the video area of the program.

Multi Media Center (semi public)

Rooms in the museum dedicated to the influence of the electronic age and its effect on society and the actions of the censor. The Internet and other interactive media will be featured in this section.

Exhibition Space (public)

Signage
Billboards
Store Windows

Book Store (public)

This will be a small shop that sells books posters and souvenirs. Its purpose is to provide income to the museum.

Video Rental Area (public)

Similar to the reprographic center the video rental area will provide a place for patrons to take home any of the film/video art in the museum.

Storage (private)

This will be a series of large spaces necessary for the storage of museum paraphernalia such as movable partitions and screens. It will also be used as a place to store exhibits before and after display

Records (private)

This will serve as the museum archives storage area. It will contain photographs of previous exhibits as well as brochures, etc. It will also be equipped with graphic reproduction equipment.

Preparation (private)

Exhibits needing extra prep work, or touch up before or during being exhibited will be brought here

Receiving (private)

This will be an area that serves to bring various supplies, exhibition elements or services to the museum for easy recording and distribution.

Parking

160 spaces 76,000

Administration Offices (private)

Directors Office	800 sf
Curators Office	400 sf
General staff (4) 200 sf	800 sf
Secretarial Stations (4) 100 sf	400 sf

Sales Department (semi private)

Controllers Office	400 sf
Sales Offices (5) 400 sf	2000 sf
Customer Lounge	800 sf

Gallery for the displaced artifacts (public)

Area for Protest (public)

Show Rooms (semi public) 6000 sf

Place for Original/Rare Prints (semi public) 6000 sf

Rotating Exhibition (semi public) 6000 sf

Projection Rooms (semi public) (6) 1000 sf 6000 sf

Multi Media Center (semi public) 6000 sf

Exhibition Space (public)

Signage
Billboards
Store Windows

Video Rental Area (public)

Video Area	2000 sf
Managers Office	225 sf
Storage	150 sf
	2375 sf

Reprographics Center (public)

Reprographic Area	3000 sf
Managers Office	225 sf
Storage	300 sf
	3525 sf

Storage (private)		
	Main Storage Area	700 sf
	5 Satellite Storage Areas	1500 sf
		2200 sf
Records (private)		
	Office	200 sf
	Dark Room	225 sf
	Archives	300 sf
		725 sf
Preparation (private)		
	Prep Room	500 sf
Receiving Area		
	Loading Dock (2)	500 sf
	Receiving Platform	500 sf
	Office	150 sf
		1150 sf
Miscellaneous		
	Janitorial Services(1)	500 sf
	(3)	500 sf
	Mechanical	1800 sf
	First Aid	200 sf
Toilet Facilities (6)	4800 sf	

Investigations into Architectural Typologies

Henri Lefebvre

Surface and the "Abstracted Field"
(Hays p.283)

In planning adjusting and adding on to the urban environment there exists a clear tension between the logic of the occupation of the inhabitable city and that of the reception of the abstracted or planed city, (the abstracted field and the figurative object.) Through technology, mass production and the emergence of a society of commodity, an emphasis shifted from the production of things in space to the production of space itself. A new way of reading and developing space that can be considered virtual, or perhaps more precisely flattened has emerged and come to dominate. Issues and readings of surface within and around the city or urban environment have clearly taken precedent over that of solid void: space and volume and monumentality. Readings of demographics transportation routes and socio-economic relationships have all caused a flattening of space, a link to past practices of De Stijl.

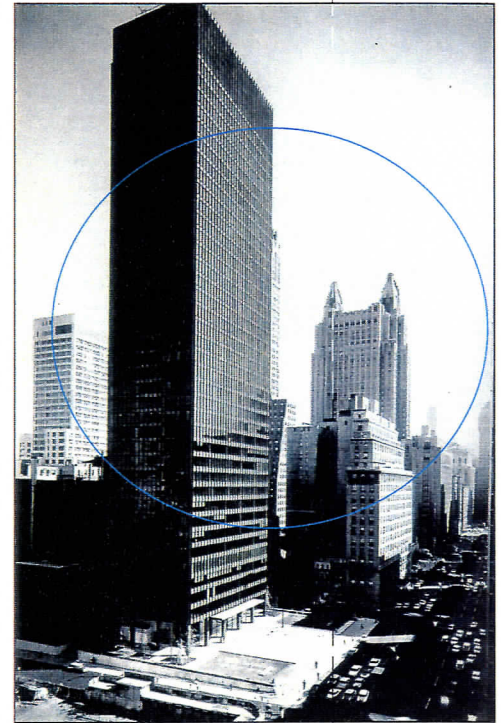
This has several consequences towards the production and perception of architectural space:

1. "A new consciousness of space emerged whereby space (an object in its surroundings) was explored, sometimes by deliberately reducing it to its outline or plan and to the flat surface of the canvas, and sometimes, by contrast, by breaking it up and rotating planes, so as to reconstitute depth of space in the picture plane.
2. The façade-as-a face directed towards the observer and as a privileged side or aspect of a work of art or monument – disappeared.
3. Global space established itself in the abstract void as a space waiting to be colonized. How this could be done was a problem solved only later by social practices, however this space would come to be filled by commercial images signs and objects. This in turn would result in the advent of the pseudo concept of the environment. (which begs the question the environment of whom or what)." (Lefebvre p.125)

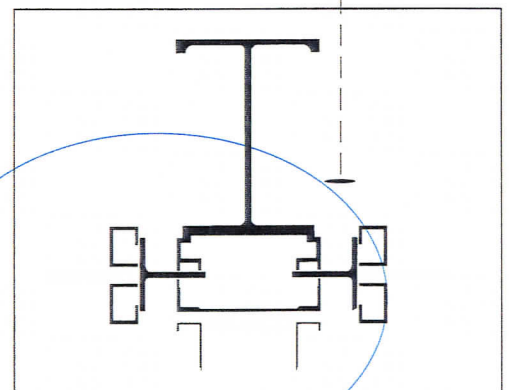
Micheal Hays

Establishing a ground for the Joint

As we examine the contemporary city there can be read two distinct modes of planning.. One can simultaneously observe the working of volumes, public spaces or monuments in tension with the production of relational space. Michel Hays in his discussion on, or his reading of the Seagram's building begins to discuss a means of giving jointure to the fragmented city. Using an architect that has traditionally been considered a "both-and" Hays gives a new or joint reading to a distinction made by Robert Venturi. Hays states that "Venturi's famous distinction between the self referential duck of modernism and the decorated shed of pop has collapsed resulting in something like what art critics call hand made-or readymade: something that maintains the aspirations of modernism towards a visual logic derived from the qualities of materials and the nature of construction process but, at the same time is not impervious to the gritty world of culture that modernism in its most famous moments tried to refuse." (Hays p.287) The particular experience of this something which is at once: autonomous and porous, opaque and transparent, which lets society into its precincts but only in a dimmed form, which reproduces social development in aesthetic terms without directly imitating it becomes the seam in architecture.



Mies van der Rohe: Facade of the Seagrams Building



Mies Van der Rohe: I-section mullion, The Seagrams Building

Re-sistance
Re-ification

Investigations into Architectural Typologies

Robert Venturi

Bicentennial Planning

A further elaboration of Robert Venturi, an architect who preformed most of his work in Philadelphia, begins to establish the distinction made by Hays. "Robert Stern identifies Venturi as one of the greys, as an architect of ambiguity who mediates between the exclusive either-or positions of black and white by exploring the possibilities of both-and," (Scully p.?) often working in and over gaps in the profession. Venturi when speaking on Mies van der Rohe begins himself to elaborate on the issue. The suggested continuity between Mies and Venturi can be observed through Mies's Seagrams Building of 1954-1958, its decorative bronze I-beams applied to the surface of a box, is as much of a decorated shed as is for example Venturi's institute for Scientific Information of 1978 itself located in Philadelphia. This filiation is confirmed by Venturi, who, writing *Learning from Las Vegas* with Denise Scott Brown and Steven Izenour, argued that,

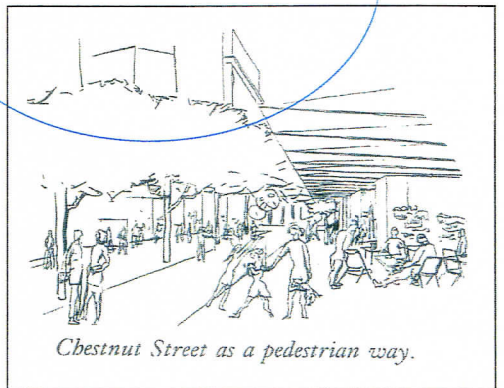
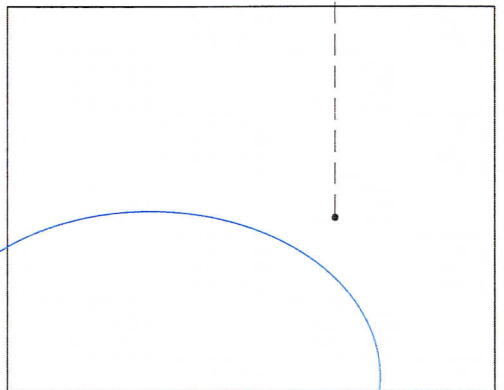
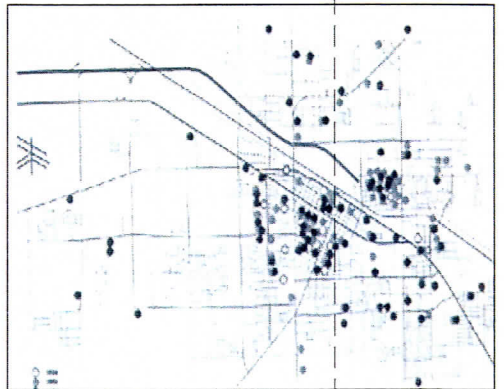
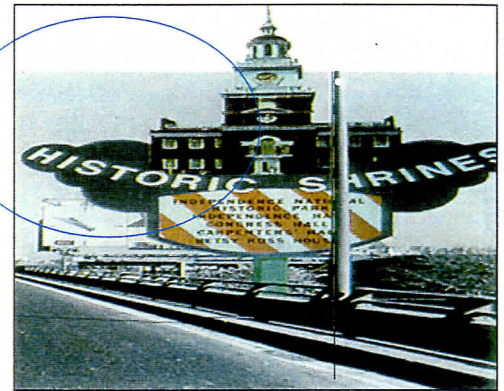
Less may have been more, but the I-section on Mies Van der Rohe's fire-resistant column, for instance, is as completely ornamental as the applied pilaster or the renaissance pier or the incised shaft of the Gothic column... Like the Renaissance vocabulary of the classical orders, Mies's structural ornament, although specifically contradictory to the structure it adorns, reinforces the architectural content of the building as a whole." (Scully p.?)

Venturi's work in Philadelphia specifically his planning for the 1976 Bicentennial begins to display his ability to find the joint or seem that exists between the abstract and the actual, between resistance and reification. His insertion of several billboards displaying the vernacular of Philadelphia juxtaposed to a major interstate highway begins to illustrate how these two poles can begin to collaborate. The images of a hoagie, or of William Penn prominently posted along the interstate describe the condition of reification. As they exist as pop architecture they receive the individual more specifically the local the Philadelphian, they in Hays terms open themselves up to culture. On the other hand the major interstate highway I-95 resists. When seen stretching from main to Florida it functions among a series relationships that are far from spatial in its traditional or three dimensional nature. Venturi's Bicentennial project becomes an example of the combination of the figurative object and the abstract field.

Louis I Kahn

Plan for the City of Philadelphia.

Louis Kahn working at a similar point to Venturi, and planing the same city begins to work around similar issues. Kahn begins to talk of the re-planning of Philadelphia in accordance with the relationship of movement and convenience. "By designating specific streets for the staccato movement of buses and trolleys, specific streets for go traffic, and others as terminal streets for stops Kahn attempts to increase the efficiency of street movement. In Kahn's plan cars may enter certain areas and not be ruled out as many of today's planners purpose. Zoning would grow naturally out of the type of movement on the street. This system of movement is not designed for speed but for order and convenience." (Kahn p.?) In this aspect of his plan Kahn becomes a planer dealing with the abstract, working with relationships of speed and order. However later, although it is clearly a residual gesture, Kahn begins to deal with the specific and reify the occupant of the city, the picture plane. Kahn describes the shopping areas in his new plan as having no go traffic. People would meet in shopping places. Promenades would induce new and revive old and even ancient merchandising ideas. Now the shopping areas are islands in a sea of traffic. They would be an interweaving of people, glass and escalators.



Chestnut Street as a pedestrian way.